

# BULLETIN OF THE ART INSTITUTE OF CHICAGO

VOLUME VII

APRIL, 1914

NUMBER IV

## COMING EXHIBITIONS

A N exhibition which promises to be unusually interesting is that of Mr. and Mrs. Harold Knight, both well known artists in England. Mrs. Knight is perhaps better known as Laura Knight. The collection consisting of about 85 works by Mrs. Knight and 25 by her husband, has been especially imported by the Carnegie Institute and the Art Institute jointly and will be exhibited only in Pittsburgh and Chicago. A brilliant picture by Mrs. Knight entitled "The green feather" attracted attention in the exhibition at Pittsburgh two years ago and was purchased by the National Art Gallery in Ottawa, Canada. Mr. and Mrs. Knight have worked in close collaboration from the early days of their study in the Nottingham Art School. Since their stay at Newlyn, Cornwall, their work has been characterized by love of color and brilliant light, a distinct contrast to the more somber, low-toned painting which they did earlier under Dutch influence.

The twenty-seventh annual exhibition of the Chicago Architectural Club will open Thursday, April 9. It will include works of architecture, sculpture and interior decoration, among them important mural paintings by Robert V. V. Sewell, architectural renderings by Otto R. Eggers, Birch Long, Lawrence Buck and others, drawings by R. H. Smythe, Fellows in Architecture of the American

Academy at Rome, 1913, and the prize set of drawings of the Lincoln Memorial at Washington, D. C. In spite of the fact that the exhibitions in New York and Philadelphia, which occur at the same time, will take away many desirable entries, the Chicago Architectural Club expects to have an unusually good exhibition.

A special exhibition of paintings by Mrs. Anna L. Stacey of Chicago, will also open April 9. Mrs. Stacey's subjects comprise both portraits and landscapes, the latter being mostly from Granada, Quebec and Gloucester.

The regular annual water color exhibition will occur in May. The school exhibition will be opened June 11, earlier than usual, on account of the large meeting of the General Federation of Women's Clubs, which opens at that time and holds its sessions in part in the Art Institute.

Plans have already been made for several important exhibitions of foreign paintings next year. One of these is a collection comprising 100 or more examples of the most recent German work, to be selected from the exhibitions at Munich and elsewhere and to be exhibited in Chicago probably in January. A committee consisting of Howard Shaw, Arthur T. Aldis, Frederic C. Bartlett and Abram Poole, has been appointed to take charge of this exhibition. Mr. Aldis and Mr. Poole have already sailed for Europe.

## CURRENT EXHIBITIONS

THE exhibition now in progress, of the sculptures and other works of Constantin Meunier, the late Belgian sculptor, is of unusual importance. The collection has been brought to America through the efforts of Miss Cornelia B. Sage, Director of the Albright Art Gallery at Buffalo, and has been exhibited in Buffalo, New York and Detroit. It includes a few large works, notably the full size reliefs from the Monument to Labor at Louvain, and a great number of statuettes and busts in plaster and bronze. These are accompanied by seventeen paintings in oil and water color and forty or more pastels, drawings and sketches. The subjects are generally taken from peasant life in Belgium and depict the hard, rough life of the miner, laborer and farmer. It cannot be doubted that the art of Meunier has greatly influenced the younger sculptors of both Europe and America. The descriptive catalogue was prepared by Mr. Christian Brinton of New York. Mr. C. Jacques-Meunier, the son-in-law of Meunier, accompanies the exhibition.

The refined works of Walter Gay, long a member of the Paris group of American artists, occupy Gallery 30. Many of these paintings represent the interiors of rooms in the Château du Bréau and other palaces, painted at once with the utmost fidelity and good taste.

## NOTES ON PAST EXHIBITIONS

THE rapid succession of events at the Art Institute makes it difficult to turn back for adequate notice of even the most important exhibitions and lectures.

The Mary Blair Collection of Renaissance Art and the Scammon Lectures are noticed elsewhere in this BULLETIN.

The exhibitions of the black and white drawings of Frank Benson and F. Hopkinson Smith, of silhouettes by August Edouart and of water colors by Charles John Collings have each had their peculiar interest and have received merited attention.

From January 8 to January 28, the Friends of American Art held a highly successful exhibition of American paintings lent by private owners. There were 145 paintings, very diverse in their nature, from portraits by Copley and Stuart to late works of Childe Hassam and Arthur B. Davies. Several artists were represented by groups of paintings covering a wide range of years, thus showing their evolution in style. The works were spaciouly installed in six galleries.

The eccentric drawings of the Russian Bakst and the diverse examples of the graphic arts of Bohemia, Austria and Hungary, just removed from the galleries, have conveyed to Chicago connoisseurs valuable information about contemporary art in these countries. The Bakst drawings comprised designs for costumes of many sorts and for fantastic stage settings. The graphic arts exhibition was an interesting sequel to the exhibition of German Graphic Art of January, 1913. There was a great variety of processes shown, including the new linoleum cuts and many kinds of color printing. Among the Hungarian artists there are many advocates of ultra-modern art but some of the best technicians are conservative. The Austrian graphic artists and many German Bohemians usually exhibit with the Secessionists.

Fifty works in oil and water color, portraits and landscapes, by Charles W. Stetson formed a memorial exhibition of his paintings. This artist was self-instructed. Poetry, music and his wide reading exerted the determining influences on his art.

# CHICAGO ARTISTS EXHIBITION

THE Annual Exhibition by Artists of Chicago and Vicinity in February was marked by the usual activity of club receptions and awards of

honors. The exhibition itself showed the steady advance of Chicago artists, who now hold the third or fourth place among local groups in this country. The various prizes were awarded as follows:

Clyde M. Carr Prize of one hundred dollars, to Alfred Jansson for the painting "Early winter."

Edward B. Butler Purchase Prize of two hundred dollars, to Edgar S. Cameron for the painting "Rainy day, Pont Aven." To be presented to a Chicago public school.

Mrs. Julius Rosenwald Purchase Prize of two hundred dollars, to Charles E. Hallberg for the painting "The cloud." To be presented to a Chicago public school.

William Frederick Grower Prize of one hundred dollars, to Adam Emory Albright for a group of five paintings. (Exhibition Committee award.)

Mrs. John C. Shaffer

Prize of one hundred dollars for sculpture, to Frederick C. Hibbard for a group of sculpture. (Exhibition Committee award.)

Mrs. William O. Thompson Prize of one hundred dollars, to Mrs. Pauline Palmer for the painting "An English rose." (Exhibition Committee award.)

Englewood Woman's Club Prize, to A. H. Schmidt for a group of four paintings.

Silver Medal, Chicago Society of Artists, to Karl A. Buehr for a group of six paintings.

Frank V. Dudley's painting, "One winter's afternoon," was purchased by the Exhibition Committee of the Municipal Art League for the Municipal Art Gallery.



MAJOR GENERAL HENRY DEARBORN—By GILBERT STUART  
(28 1/4 in. x 22 3/4 in.)

PRESENTED BY THE FRIENDS OF AMERICAN ART

## BULLETIN OF THE ART INSTITUTE OF CHICAGO

### EXHIBITION OF ETCHINGS

FROM March 5 to April 12 the exhibition of the Chicago Society of Etchers is installed in Room 45, the future home of the Print Department. Since this gallery has been redecorated and especially fitted up for the exhibition of prints, the installation of the Chicago Etchers is unusually attractive. One feature which has caused much favorable comment is the framing of the etchings in dull, dark brown frames, which harmonize with the old gold wainscoting and tan burlap walls.

The Chicago Society of Etchers now numbers about 300 members, 86 of whom are active. While the majority of these active members live in Illinois and New York, fourteen states are represented by their numbers. Three large rotary exhibitions have been sent by the Society to cities of some importance from coast to coast.

From the fund (ten per cent. of associate members' dues) reserved for the purchase of etchings for the Print Department of the Art Institute, nine etchings by the following artists were bought: Louis Calewaert, Anne Goldthwaite, William A. Levy, Allen Lewis, Ralph M. Pearson, Ernest D. Roth, Paul Welsch, C. H. White, Franklin T. Wood. Three prizes of \$25 each were offered this year for the best etchings in landscape, architecture and portraiture or figure work. They were awarded as follows:

The prize for landscape, offered by Wallace L. DeWolf, to Ralph M. Pearson for his etching, "Winter in Jackson Park."

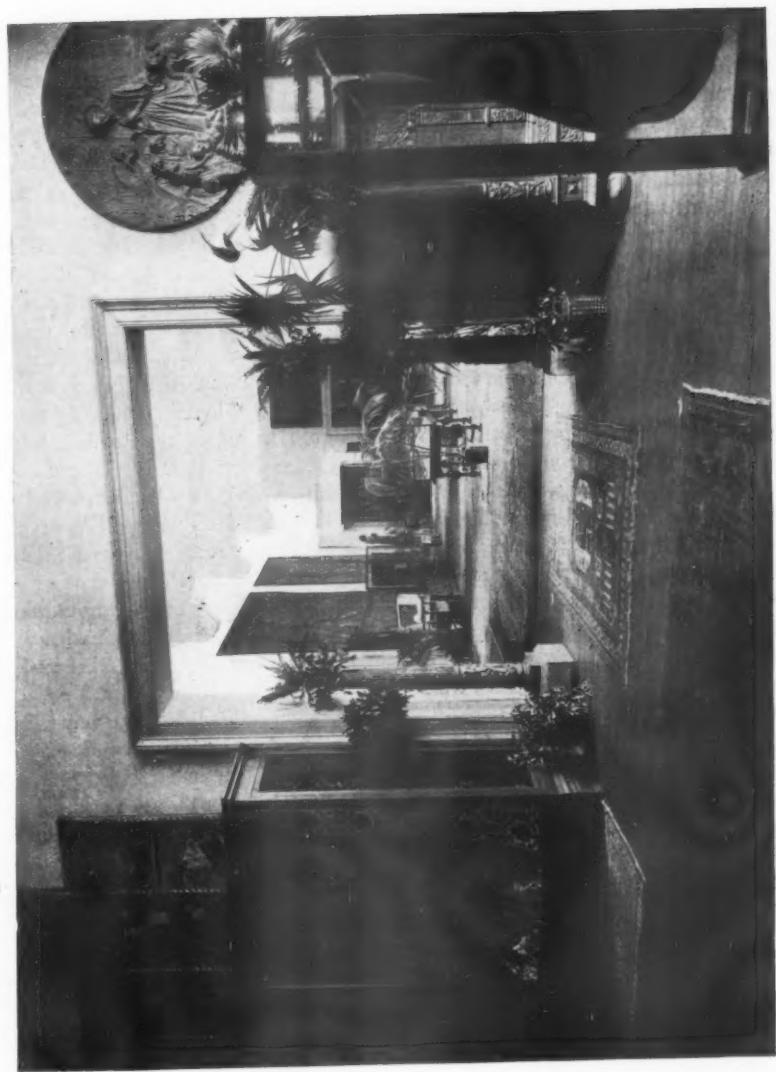
The prize for architecture, offered by Frank G. Logan, to Ernest D. Roth for his etching, "Arch of the Conca."

The prize for the best figure etching, offered by R. P. Lamont, to William A. Levy for his drypoint, "Man in cloak."

### THE BUCKINGHAM COLLECTION

THE collection of etchings by the great masters of that art, and of Japanese color prints, formed by Mr. Clarence Buckingham and now owned by his sisters, Miss Kate and Miss Maud Buckingham, have been deposited with the Art Institute for safe keeping, and Mr. Frederick W. Gookin has been appointed their curator. While not placed on public exhibition, arrangements have been made for special exhibitions of selections from the collection from time to time. The prints may be seen by interested persons if they will make an appointment with the curator at the Art Institute during exhibition hours.

The etchings comprise rare and fine impressions from many of the most famous plates. A large number of these are from well-known European collections that have been dispersed during recent years, thus affording unusual opportunities for the acquisition of early proofs. The Japanese prints are exceptional both in quality and condition, and form one of the finest collections in the world. The Ukiyoe masters are represented by splendid examples of many of their most distinguished works. Some are of such rarity that no other copies are known to exist. Mr. Buckingham began buying prints in 1894, and in the intervening years until his death last summer, he seldom missed an opportunity to acquire any that would add to the interest and artistic value of the collection and would come up to the high standard he had set for it.



GALLERIES OF THE ANTIQUARIAN SOCIETY, 1914

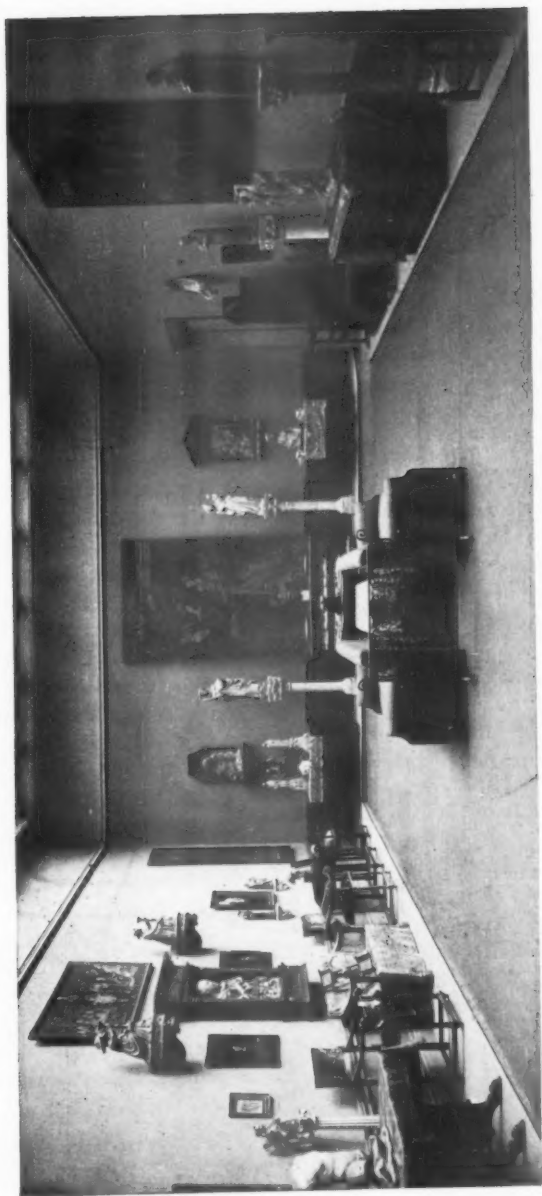
## THE BLAIR COLLECTION

THERE is no general agreement yet whether a severe simplicity should be the keynote of an art gallery, by way of concentrating the visitor's whole attention upon the objects it contains, or whether a principle of harmony requires sumptuous treasures to be sumptuously housed. We have seen an American museum interior finished in white plaster and yellow pine. We have also seen the French Republic ceil additions to the Louvre galleries in beautifully carved oak.

The Mary Blair Collection of Mediaeval and Renaissance Art which has been on public view here since January challenges attention not only by its wealth of rare and beautiful specimens in the fine and applied arts, but also for the fine taste which has governed its installation. Its wall hangings of a soft azure fabric vastly become richly colored tapestries, polychrome sculptures and gilt carvings. Fragments of old silk damask lend a sober note to creamy marble and to wormeaten wood carvings. Gothic colonnettes with carved bases and capitals are nobler supports for stone sculptures of the Gothic period than painted wooden pedestals. Details of this order do not precisely transport us to the churches and castles from which these objects hail. But they create an atmosphere of the studio far more favorable to our enjoyment of them than the odious bareness of an old-fashioned gallery hall. Two fine examples of stained glass and many of French Renaissance furniture contribute much to the note of domesticity with which Mrs. Blair has invested her household collection, in the course of its gradual formation at her Paris residence, and here.

Few of her 125 exhibits can be named and none can be described in this column. Engravings of several fine numbers will be found in the illustrated catalogue of the collection. Among additions posterior to its composition one may single out the large carved wooden group, portraying the Virgin and Child enthroned. The multiplied parallel lines in the drapery of this early, Romanesque sculpture manifestly echo the early Buddhist painters and carvers of China and Japan. A standing XIII century French Gothic Virgin in stone has the same wholesome rusticity as her seated mate in the Antiquarian Society's gallery down stairs. There is a charming little XIV century Virgin, seated under an architectural canopy, from the cathedral of Tournai. A colored head of Christ wounded, from Picardy, figured at the Turcoing Exposition of 1906. Its crass realism savors of Spain.

Republican Florence contributes a fine wedding chest front. A terra cotta copy of Donatello's Pietra Piana Madonna has the pictorial quality of Florentine relief sculpture. An early German Adoration, of carved wood colored, has two very German shepherds peering over a walled fence with a couple of captivating angels. One of the men must have served as a Lanzknecht; for he is the very type of the old German mercenary soldier. A late XV century tapestry of Flemish fashion depicts a courtly courtship in the open, with the walls and towers of Dijon, so labelled by the weaver, in the background of his landscape. Preservation perfect. This hanging once adorned the palace of the dukes of Burgundy at their little art capital. Lucas Cranach is represented among the XV century paintings by a chastely draped Salome. A. E.



MARY BLAIR LOAN COLLECTION OF MEDIAEVAL AND RENAISSANCE ART



## AMERICAN FEDERATION OF ARTS

THE Annual Convention of the American Federation of Arts will be held Thursday, Friday and Saturday, May 21, 22 and 23, in Chicago with headquarters at the Art Institute. All the previous meetings have been held in Washington.

This important organization is an association of artists and laymen, organizations and individuals, representing a nation wide movement toward the better appreciation and development of art. It has 171 chapters with an aggregate membership of about 200,000, besides over 1,000 individual associate members.

It sends out exhibitions, circulates illustrated lectures, maintains a bureau of information and publishes "Art and Progress", an illustrated monthly magazine. It was organized in 1909, J. Pierpont Morgan, President; Frank Millet, Secretary; Marvin F. Scaife, Treasurer. Mr. Morgan was succeeded as president by Mr. Charles L. Hutchinson. Mr. Millet was secretary until the time of his death in 1912. The present officers are: Robert W. DeForest, President; Leila Mechlin, Secretary; N. H. Carpenter, Treasurer.

The circular announcing the meeting gives as reasons for holding the convention in Chicago, the cordial invitations of the Art Institute and the Association of Commerce, the strategic position in art matters of Chicago, and the convenience of the Chapters in the middle and far west. Objects of interest pointed out in Chicago are the Art Institute with its museum, school, library and varied activities; the Chicago plans by D. H. Burnham, the most elaborate scheme of city improvement ever seriously conceived; the mural

paintings in the public schools and park houses executed by the Art Institute students; the University of Chicago; the Public Library, John Crerar Library and Newberry Library; the small parks, modern buildings and monuments; the Field Museum of Natural History. The meetings will be held in Fullerton Memorial Hall and the program this year will relate especially to art problems in cities. The sessions will be open to the public.

The American Association of Museums will hold its annual meetings in Milwaukee the same week, May 19 and 20, with one session in Chicago on May 21.

## THE SCAMMON LECTURES

MR. F. HOPKINSON SMITH delivered the Scammon Lectures in January. By the terms of the Scammon foundation these lectures are "primarily for the students of the Art Institute", but it is the custom to throw them open to the members also. It was foreseen that they would be overcrowded, and arrangements therefore were made that they should be delivered to the students without public announcement upon January 19, 21, 26 and 28, and repeated on following days for the members. This plan was carried out, and the lecture room was filled at every lecture, by students and members alternately.

The lectures will be published by Scribner under the title "Outdoor Sketching", and will form an illustrated book of moderate size, especially adapted to the use of art students.

Mr. Smith's admirable charcoal drawings, and water colors of Venice and Dordrecht, which were exhibited at the same time, were a good illustration and enforcement of the methods which he recommended.



## BULLETIN OF THE ART INSTITUTE OF CHICAGO

### EXHIBITIONS

In addition to the permanent exhibitions in the museum, the following special exhibitions will be held during the remainder of the season:

March 24 to April 6—Exhibition of paintings by Walter Gay.

March 24 to April 19—Exhibition of works by the Belgian sculptor, Meunier.

April 9 to April 26—Exhibition of paintings by Mrs. Anna L. Stacey.

April 9 to May 3—Annual exhibition of the Chicago Architectural Club.

April 23 to May 20—Exhibition of paintings by the English painters, Laura and Harold Knight.

May 7 to June 7—Annual exhibition of American Water Colors and Pastels, including the "Rotary Exhibition" of the American Water Color Society.

May 26 to June 7—Annual exhibition of the Art Students' League of Chicago.

June 11 to July 12—Annual exhibition of works by Students of the Art Institute.

### LECTURES ON PAINTING

A change is made in the spring course of lectures on the History of Painting. The lectures will be delivered by Miss Lucy C. Driscoll, assistant to the Director, and will no longer be a public course in Fullerton Memorial Hall, but will constitute a class course held in the Club Room, free to students of the Art Institute and open to other persons for a fee. The lectures, ten in number, upon "Painters and Paintings," will be held at 4 o'clock Friday afternoons, April 3, 10, 17, 24, May 1, 8, 15, 22, 29, June 5.

### SUNDAY CONCERTS

Sunday afternoon and evening orchestra concerts, under the auspices of the Chicago Woman's Club, are given every Sunday afternoon at 3 and 4:15 o'clock, and in the evening at 8 o'clock. These concerts will be continued until April 26. Admission to the hall, afternoon 10 cents; evening 20 cents.



ENGLISH PORCELAIN—IN THE AMELIA BLANXIUS COLLECTION

## COLOR OF CASES

**I**N the Art Institute collections black cases have long been used for the installation of antique vases, metals, ivories and other objects of art. This has been the general practice in American museums and in the foreign museums before them, and if only one color is to be used, black is perhaps the safest.

Lately, with the increase of the collections, we have begun to adopt other colors. Some change is agreeable of itself, and objects of certain kinds make a better appearance when set against certain tones. The cases and frames in the Egyptian Collection, Gallery 16, are of weathered oak. This is a decided improvement on the former absolute black. The cases of the Gunsaulus Collection of old Wedgwood are of white mahogany, very graceful cases of the Adam

period, formerly used in a private collection.

In the Antiquarian Collection, newly installed, which includes a great deal of rich color in textiles, tiles and polychrome sculpture, the cases are finished in a gold bronze of rough surface, not unlike old Japanese lacquer. This finish, so far as we know, is peculiar to our museum and is the invention of one of our own employees. It leaves little to be desired as an accompaniment of the rich colors of the Antiquarian Collection. All the cases shown in the illustration on page 57 are of this old gold finish.

The picture frames in the Hutchinson Gallery of Old Masters, Room 32, are all black, after the Demidoff pattern. Experiments are in progress with a view to changing these frames to old gold.

## NOTES

**A**NNUAL AMERICAN EXHIBITION—The date of the Annual Exhibition of American Oil Paintings and Sculpture next autumn will be earlier than last year on account of the biennial Corcoran Exhibition at Washington. The exhibition in Chicago will be from Tuesday, Nov. 3 to Sunday, Dec. 8. It will be possible for artists to send pictures successively to the important exhibitions in St. Louis, Buffalo, Chicago, Washington, Philadelphia and Pittsburgh.

**PURCHASE PRIZES**—The Art Institute from time to time has been indebted to many friends for prizes to be awarded in the exhibitions for the encouragement of artists. A good form of encouragement which is growing in favor is the establishment of purchase prizes, by which

the paintings honored are actually bought and presented to the public schools or other worthy organizations. Such prizes must usually be of the value of \$200 or more.

**FISCAL YEAR**—The fiscal year of the Art Institute has always been reckoned from June 1 to June 1. The reasons which led to the adoption of this date at the time of organization do not now exist, and the Executive Committee has recommended an amendment to the By-Laws making the Art Institute year coincide with the calendar year. After the year 1914 "the Annual Meeting of the Governing Members will be held on the second Tuesday of January in each year" and "regular meetings of the Board of Trustees will be held upon the first

Thursday after the second Tuesday in January and upon the second Thursday in April, July and October."

NEW SCHOLARSHIPS—A generous gift of \$500 has been received from the Tuesday Art and Travel Club, Mrs. T. B. Smillie, President. This sum is to be used for five free scholarships for the pres-

ent year in the school of the Art Institute.

COLOR REPRODUCTIONS—Very inexpensive reproductions in color, twelve inches in the largest dimension, have been made of some of the paintings in the Art Institute collection, by S. D. Childs & Co. of Chicago. They are made by the four-color process and are excellent examples of modern color work. They were exe-



THE FOUNTAIN—By JOHN S. SARGENT  
(28  $\frac{7}{8}$  in. x 22 in.)

PRESENTED BY THE FRIENDS OF AMERICAN ART

## BULLETIN OF THE ART INSTITUTE OF CHICAGO

cuted under careful supervision, proofs having been submitted to the Director of the Art Institute for approval before they were printed. They are sold at the Art Institute for twenty-five cents apiece. The subjects thus far reproduced are the following: "Normandy Coast" by Inness, "Flower girl in Holland" by Hitchcock, "A Mussulman's tomb" by Weeks, "The Young Duchess" by Faed, "Golden autumn day" by Van Marcke, "Fleeing from the flames" by Schreyer, "In Holland waters" by Clays, "The judgment of Paris" by McEwen, "In the studio" by Whistler, "Two disciples at the tomb" by Tanner, "Watching the breakers" by Winslow Homer, "Alice" by Chase, "Needlessly anxious" by Zimmerman, "Icebound" by Metcalf, "Head of girl" by Jacquet, and "A canal in Venice" by Martin Rico. It is intended to continue the reproduction of these prints until many of the most important paintings of the Art Institute shall have been reproduced. Fine German reproductions of paintings have been in the market for some time, but these are the first American productions of this kind with which we are acquainted.

**ATTENDANCE OF VISITORS**—The regular attendance of visitors at the Art Institute steadily increases. Last year the aggregate number of 925,607 included the exceptionally large attendance during the sensational "Cubist Show." This attendance, which amounted to 188,650 in 24 days, exceeded that of the same period in the preceding year by 141,470, so that we have this number to overcome in order to reach the attendance of last year. This year up to March 1 the attendance has reached 641,735, exceed-

ing that of last year by 83,148. With the same proportion of increase for the remaining months (to June 1) the increase will be 116,777 and the aggregate 900,860, almost the same as the number last year (925,607).

**CHANGE IN TUITION FEES**—Beginning with the next school year, October, 1914, the registration fee in the day school will be five dollars (instead of two dollars, as heretofore). In the evening school a registration fee of two dollars will be imposed and the tuition fee in the evening school will be nine dollars a term (instead of seven dollars, as heretofore). There will be no increase in the regular tuition of the day school.

**BLATCHFORD RESOLUTIONS**—At the meeting of the Board of Trustees on January 29 the following resolutions were adopted on the death of Mr. E. W. Blatchford on January 25, 1914:

"Mr. Eliphalet W. Blatchford was one of the original Trustees of the Art Institute and was its first Vice President. He has been a Governing Member, Annual Member or Life Member during the whole history of the institution.

"The Trustees take this opportunity to record the regret with which they hear of the passing away of Mr. Blatchford, though in the fullness of years, and to express their sympathy with his family in their great loss."

**GIFTS OF THE FRIENDS**—The Friends of American Art have added eleven paintings to the permanent collection during the last year. Purchases from the Annual Exhibition of American Art were reported in the January BULLETIN. Since that time the Friends have presented four paintings: "Major General Henry Dearborn" by Gilbert Stuart; "The fountain" by John S. Sargent; "North

River shad" by William M. Chase; "The drama of life, the marginal way" by George Alfred Williams. The last three were purchased from the Loan Exhibition of American Paintings held by the Friends in January.

**SILHOUETTES EXHIBITED**—A collection of 100 silhouettes cut by August Edouart, a French artist, were exhibited in February. They were executed in America from 1839 to 1849 and are most of them full length portraits of well-known people of that day in Boston and other Eastern cities. The characterization of the personages and costumes is surprisingly definite and often amusing. Sixteen of them have been presented to the Art Institute and fourteen have been purchased. They are now on exhibition in Gallery 49. They include portraits of Ball Hughes and Clevenger, the sculptors, engaged in their work.

**IVORY COLLECTION**—The collection of ivories, lent by Joseph Rosenbaum, Oscar G. Foreman and the Mary Morris Estate, has recently been installed in Room 36. Ebonized wall cases with dull green background make a dignified setting for this interesting type of work.

**ARCHITECTURAL AWARDS**—The following awards were given in the School of Architecture, in the annual Home Traveling Scholarship Competition. Subject: "A general reference library in a large city." The prize went to C. Halperin, and Mentions were accorded L. C. Jansen, J. Cohen, A. G. Eliel, M. D. Hetherington and N. Koenigsberg. The annual Alschuler Prize for "A state building at an exposition" was awarded to Thorwald Peterson.

**CHICAGO ARTISTS' JURY**—In accordance with the wishes of the exhibiting artists, members of the jury of the Annual Exhibition of Artists of Chicago and Vicinity will hereafter serve not oftener than once in three years.

**THE NOYES JEWELS**—The Ida La Verne Noyes jewels have been installed in a handsome case especially made to display them to the greatest advantage. The corsage ornament, ear rings and necklace are of opals, diamonds and a *jour* enamel by Lalique of Paris.

#### ACCESSIONS TO THE MUSEUM

**T**HE following objects have been added to the Museum during December, 1913, January and February, 1914.

##### December:

Miniature on ivory, "Spring," by Martha Baker. Presented by friends of Miss Baker.

Miniature on ivory, "Miss Rose Knight," by Martha Baker. Presented by Mrs. C. E. Baker and family.

Chest, red velvet. Venetian. Presented by Mrs. Maurice L. Rothschild.

Twenty-two pieces of English and Continental porcelain. Presented by Alfred Duane Pell.

Painting, "Uncle Taturu of Segovia," by Valentin de Zubiaurre. Purchased by the Art Institute from the W. M. Willner Fund.

Twenty-one pieces of porcelain added to the Amelia Blaxius Collection. Presented by Mrs. Emma B. Hodge.

Six paintings from the Annual Exhibition of American Paintings and Sculpture: "Blue blinds," by Frederic Clay Bart-

BULLETIN OF THE ART INSTITUTE OF CHICAGO

lett; "June morning, Lake Orta," by Oliver Dennett Grover; "The green cloak," by William P. Henderson; "In British Columbia," by L. H. Meakin; "Portrait," by Abram Poole, Jr.; "A misty morning, Library Lane," by Chauncey F. Ryder. Presented by the Friends of American Art.

Painting, "Major General Henry Dearborn," by Gilbert Stuart. Presented by the Friends of American Art.

January:

Fourteen costumes added to the Frances Kinsley Hutchinson collection. Presented by Mrs. Charles L. Hutchinson. Plaster cast of bust of Joel Barlow, by Jean-Antoine Houdon. Presented by Hon. Peter T. Barlow. Coverlet. Presented by Frank W. Gunsaulus.

Santos. Mexican. Carved wood relief. Presented to the Antiquarian Society by Edward E. Ayer.

Bronze medal, "John Charles Fremont." Presented by Charles L. Hutchinson.

Seven pieces of lace. Presented to the Antiquarian Society by Mrs. Charles L. Hutchinson.

Two oil paintings, "North River shad," by William M. Chase; "The fountain," by John Sargent. Presented by the Friends of American Art.

Twenty lithographs, Grecian temple series, by Joseph Pennell. Purchased from the Joseph Brooks Fair Fund.

February:

Lithograph, "Reverend J. H. Newman, D. D.," by Henry Robinson. Presented by Frank W. Gunsaulus.

Piece of silk brocade. Presented by Mrs. William B. Frolichstein.

Table cover. Philippine needle work. Presented by Mrs. Charles W. Brega.

Persian pottery added to the Mary J. Gunsaulus Collection. Presented by Frank W. Gunsaulus.

Sixteen silhouettes, by August Edouart. Presented by Arthur S. Vernay.

Fourteen silhouettes, by August Edouart. Purchased by the Art Institute.

Thirty-four posters. Presented by George F. Porter.

Spanish money chest. Presented by Frank G. Logan.

LIBRARY NOTES

**A**MONG the most interesting gifts to the Library during the quarter ended February 28, is Mr. John G. Johnson's handsome three volume catalogue of his collection of paintings and art objects. A large collection of foreign photographs and post-cards has been presented to us by Mr. and Mrs. Charles William Ware, and Miss Nellie Carpenter has given 217 post-cards of Oriental and European art and travel.

Important purchases include the catalogue of the Ffoulke Collection of Tapestries, 855 lantern slides of European painting from Braun & Co. of Paris, and 100 photographs of Greek sculpture from Bruckmann of Munich.

The following architects have very kindly responded to our appeal for back numbers of the *Quarterly Bulletin* of the American Institute of Architects: Perkins, Fellows & Hamilton, 42 numbers; Mr. H. B. Wheelock, 41 numbers; Mr. Webster Tomlinson, 10 numbers. These, added to Mr. A. B. Pond's original donation of 43 numbers, will go

far toward completing the architectural index we have planned.

Other gifts to the department of books have been received from Mr. Cecil Claude Brewer, the Dearborn Seminary Alumni Association, Mr. Fritz von Frantzius, Mr. Rush C. Hawkins, Mr. Charles L. Hutchinson, Mr. Henry J. MacFarland, Dr. Martin of the Hague, the New York Art Commission, Miss Katharine Semmes, Mr. and Mrs. Charles William Ware and Mr. Elliott Woods. The departments of photographs, lantern slides and post-cards have received gifts from Mrs. John B. Sherwood, Miss Matilda Vanderpoel, Miss Grace Brewster Cross and Miss Helen Parker.

Among the interesting additions for this quarter are:

- Adams, Henry—Mont Saint-Michel and Chartres. 1913.  
 Blashfield, Edwin Howland—Mural painting in America. (Scammon Lectures.) 1913.  
 Cervasato, Arnaldo—The Roman Campagna. Translated by Louis Caico and Mary Dove.  
 Cescinsky, Herbert—English furniture of the eighteenth century. 3 v. n. d.  
 Cescinsky, Herbert, and Webster, Malcolm R.—English domestic clocks. 1913.  
 Chamberlain, Arthur B.—Hans Holbein the younger. 2 v. 1913.  
 Gibson, Frank—Charles Conder. His life and work. 1914.  
 Gogh, Elizabeth van—Personal recollections of Vincent van Gogh. 1913.  
 Gookin, Frederick William—Japanese colour-prints and their designers. 1913.  
 Hale, Philip—Jan Vermeer of Delft. 1913.  
 Hawley, Walter A.—Oriental rugs, antique and modern. 1913.  
 Hodgson, Mrs. Willoughby—Old English china. 1913.  
 Johnson, A. E.—The Russian ballet, with illustrations by René Bull. 1913.  
 Mather, Frank Jewett, Jr.—Homer Martin, poet in landscape. 1912.  
 Salaman, Malcolm C.—French colour-prints of the 18th century. 1913.

## ATTENDANCE

MUSEUM—The number of visitors at the Museum during December, 1913, January and February, 1914, was as follows:

		AVERAGE
12 Sundays	65,652	5,471
30 other free days	130,972	4,365
49 pay days	32,424	661
	229,048	

During the same period last year the attendance was 173,376, showing an increase this year of 55,672.

LIBRARY—The number of visitors at the Ryerson Library during the months of December, 1913, January and February, 1914, was as follows:

	DEC.	JAN.	FEB.
Students	4,537	5,473	5,436
Visitors	825	490	701
Consulting visitors	1,706	1,887	1,864
	7,068	7,850	8,001
Total attendance for three months			22,919

During the same period last year the attendance was 22,113, showing an increase this year of 806.

SCHOOL—The attendance in the school from October 1st, 1913, to February 28, 1914, was as follows:

	MEN	WOMEN	TOTAL
Day school	393	422	815
Evening school	600	144	744
Saturday School	188	380	568
Total	1,181	946	2,127
Students in two departments	2	18	20
Corrected total	1,179	928	2,107

LECTURES—The attendance at lectures and other meetings in Fullerton Memorial Hall during December, 1913, January and February, 1914, was as follows:

21 lectures to members and students	4,278
8 lectures and entertainments for students	2,644
3 Orchestral concerts	1,443
33 Sunday concerts	13,844
66 other lectures and meetings	22,145
	44,354



# BULLETIN OF THE ART INSTITUTE OF CHICAGO

## THE ART INSTITUTE OF CHICAGO A MUSEUM AND SCHOOL OF ART

### OFFICERS

President	CHARLES L. HUTCHINSON
Vice-Presidents {	MARTIN A. RYERSON
	FRANK G. LOGAN
Secretary	NEWTON H. CARPENTER
Assistant Secretary	WILLIAM F. TUTTLE
Treasurer	ERNEST A. HAMILL
Auditor	WILLIAM A. ANGELL
Director	WILLIAM M. R. FRENCH
Librarian	MISS MARY VAN HORNE
School Registrar	THEODORE J. KEANE

The Art Institute of Chicago was incorporated May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." The museum building upon the Lake Front, first occupied in 1893, has never been closed for a day. It is open to the public every week day from 9 to 6; Sundays from 12:15 to 10 P. M. Admission is free to members and their families at all times, and free to all upon Wednesdays, Saturdays, Sundays and legal holidays. Upon other days the entrance fee is twenty-five cents.

All friends of art are invited to become members. Annual Members pay a fee of ten dollars a year. Life Members pay one hundred dollars and are thenceforth exempt from dues. Governing Members pay one hundred dollars upon election and twenty-five dollars a year thereafter. Upon the payment of four hundred dollars Governing Members become Governing Life Members and are thenceforth exempt from dues. All receipts from life memberships are invested and the income only expended. Benefactors are persons who have contributed \$25,000 or more.

All members are entitled, with their families and visiting friends, to admission to all exhibitions, receptions, public lectures, and entertainments given by the Art Institute, and to the use of the Ryerson Library upon art.

### LIBRARY

The Ryerson Library, containing about 8,600 volumes, 28,000 photographs, and 10,000 lantern slides on Art and Travel, is open every day including Sundays. The collections of photographs and lantern slides are available as loans. A library class room is provided for groups of students who may wish to consult books or photographs. The staff of the Library is always ready to assist in investigation.

## BULLETIN

The Bulletin is issued quarterly in July, October, January, April. Copies may be obtained at the entrance. The Bulletin is sent regularly to all members, and upon application to any other friend of the Art Institute.

### PUBLICATIONS

General Catalogue of Paintings, Sculpture and other Objects in the Museum, 262 pages	15c.
Same, illustrated edition	25c.
Catalogue of the Nickerson Collection	25c.
Catalogue of the Casts of Ancient Sculpture in the Elbridge G. Hall and other collections, by Alfred Emerson	
Part I. Oriental and Early Greek Art	25c.
Part II. Early Greek Sculpture	25c.
Catalogue of Etchings and Drawings by Charles Meryon. Howard Mansfield Collection	25c.
Catalogue of Etchings by Joseph Pennell. Joseph Brooks Fair Collection	25c.
Catalogue of Etchings by Anders Zorn. Wallace L. DeWolf Collection	25c.
Catalogues of current exhibitions, usually	10c.

### MUSEUM GUIDANCE

Visitors desiring to see the collections of the Museum under guidance may make appointments with the museum instructor in gallery 14, or at the office of the Director.

Terms: One dollar per hour for a single person, or for less than five persons. For groups of less than twenty, twenty-five cents a person. For classes of over twenty, or clubs, five dollars. Time limit, one and one-half hours. Teachers of the Chicago Public Schools, when in groups or accompanied by their classes, free.

### PHOTOGRAPHS FOR SALE

Photographs of objects in the permanent collections of the Museum, made by the Museum photographer, are on sale at the entrance. Photographs by Braun, Clément and Co., of Paris, color reproductions by the Detroit Publishing Co., and postal cards are also on sale.

### COPYING

Requests for permits to copy and to photograph in the museum should be addressed to the Director's Secretary. No permits are necessary for sketching or for the use of hand cameras.

### SCHOOL

The School, in the same building, includes departments of Drawing, Painting, Sculpture, Illustration, Decorative Designing, Normal Instruction and Architecture.

Information, catalogues and circulars of instruction may be obtained of the School Registrar.

